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# The Classical Weekly

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VOL. XIII, No. 14

MONDAY, FEBRUARY 2, 1920

WHOLE NO. 355

## Dr. Charles Upson Clark

Principal of the Massawippi Summer School, at North Hatley, Quebec, has just returned from an extended tour in Europe, including Buda-Pesth, Czernowitz, Bucharest, Fiume, etc.

Besides his illustrated lectures on Greater Roumania, the Balkan Tangle, and the Adriatic Problem, he has prepared talks on the Roumanian Language and Literature, and the history of Roumania's struggle for liberty.

These latter lectures he will be glad to deliver for a nominal fee wherever his schedule permits.

He invites correspondence at the Yale Club,  
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## "THE CLASSICS IN BRITISH EDUCATION"

The British Ministry of Reconstruction has been publishing a series of pamphlets on Reconstruction Problems. One of these, entitled *The Classics in British Education*, was published in 1919 (20 pages); it is listed among the publications of the American Classical League (five cents per copy). The pamphlet begins with a discussion of the object of education. A few sentences from this discussion may be quoted (2):

... We shall teach patriotism and public spirit. We shall teach respect for knowledge. We shall show that we think it worth while to cast our bread upon the waters in the form of non-utilitarian instruction, sure that we shall find it after many days in a higher moral standard, a wider intellectual outlook, and an increased mental capacity.

The rest of the pamphlet (3-20) is devoted to the discussion of two main points: the educational value of the Classics and "the possibility of making a place for them in the curriculum alongside of the other subjects which ought to form a part of it".

In the discussion of the value of the Classics one finds no novelty: why should one expect to find novelty here? Emphasis is laid first on the fact that Greek and Roman thought, Greek and Roman literature, the Greek and the Latin languages, Greek and Roman history "lie at the foundations and enter inseparably into the structure of our own thought, literature, language and history". Next, the "positive value", the intrinsic worth of classical culture, is admirably set forth, as follows (6):

... It is the simple truth, unquestioned by those whose range of knowledge qualifies them to judge, that the literature of Greece is the finest in the world, though our own may come next to it. If any competent critic were drawing up a list of the great writers of the world, he could hardly help naming four or five Greeks before he named two of any other country. We should have to combine the greatest representatives of England, France, Italy, Spain and Germany to make a list which would match that which could be produced from Greece alone, without calling on the support which Rome could furnish. The imaginative intellect of the human race produced its finest flower in the Greek race, and the whole tone of our civilization would be lowered if our knowledge of it—intimate only in the case of comparatively few in each generation, but conveyed by them to the general educated sense of the community in a way that would not be possible if Latin and Greek were languages as little known as Arabic or Persian—were sensibly weakened or confined to a handful of specialists.

Emphasis is laid on the value of the study of Latin and Greek in the purely linguistic field, and finally on

the training which Greek and Latin give in social and political problems (7):

Modern forms of law and government are derived from those of Greece and Rome. The problems of politics and of empire that confront us confronted Greece and Rome, were discussed by writers whose grasp of philosophic thought has never been surpassed, or were dealt with by the administrators of the one empire which in all history most resembles our own in scope and character. Moreover, these problems occurred then in more simple and less complex forms, and are so far removed from us in time that we can study them more clearly and dispassionately than those of our own country and time. Yet they are fundamentally the same. Many a classical scholar during these last four years must have thought again and again of historical parallels in Thucydides and Demosthenes, and must have had recourse to the political wisdom of Plato and Aristotle. Many of our contemporary public men would deal none the less wisely with the problems of to-day if their minds were steeped in the wisdom and fortified by the knowledge which is to be found in the political and historical literature of Greece and Rome. There we find the trials of democracy and of empire, and there we watch the example of great men and acute thinkers dealing with the elements of the same problems as ourselves. It is a storehouse of experience from which we should be extremely foolish to cut ourselves off, and which, on the contrary, we should do our best to lay open to the classes into whose hands the control of our national destinies is now passing.

There follows a very interesting discussion (8-9) of the Use of Translations. Admission is made that there is a modicum of truth in the statement that the "essence of classical culture can be sufficiently imbibed through the medium of translations"; translations will "convey much of the actual information contained in classical literature. . . .". The sound point is then made that, in so far as it is at all fair to argue that translations of Latin and Greek authors should be substituted for a study of the Latin and Greek authors themselves, it is equally fair, and obligatory, to argue that translations of French, German, and Spanish authors should be substituted for the French, German, and Spanish authors themselves. "One can learn the lessons of French and German history without reading the authorities for it in their own tongue". If one can get the content of the Classics through the medium of English translations, he can surely get more easily and more perfectly the content of modern authors through the medium of translations.

The next paragraph brings to light a striking difference between English and American educational theory with respect to the study of the Classics:

Where the art of translation is really helpful is in accelerating the progress of the weaker scholar. If a student has once mastered the elements of Greek and Latin, his comprehension of the greater masters will be much assisted by the use of a competent version. Just as a beginner in Italian will make far more rapid and easy progress with Dante if he already knows Cary's translation, so there are many who could read Thucydides or Plato with profit and comprehension if they had Jowett's version at hand to help them over difficulties.

Unless I am much mistaken, I heard a former American Rhodes scholar, who is now a teacher of the Classics, state that practically all reading of the Classics in the English Colleges and Universities was done with a translation at hand. In *THE CLASSICAL WEEKLY* 13:33 Professor McDaniel suggested that we might

properly encourage at least our College students to supplement the specific work in the daily lesson by authorized and directed reading in parts of the author that are not to be dissected in the class-room with some excellent translation at hand that will spare them most of the somewhat mechanical labor of thumbing a dictionary.

He testifies to the fact that in his own student days he read much Latin and Greek that way, with lasting profit. I may note that I am requiring a Vergil class, of pre College grade, to read all the Aeneid in Conington's translation (a version made easily and cheaply accessible, by the way, in an edition by Mr. and Mrs. Allinson, published by Messrs. Scott, Foresman, and Co., Chicago). The editors have added footnotes, that explain the subject-matter, and an excellent essay on Vergil). I am asking another class to read parts of Horace's *Sermones* and *Epistulae* in translation, as a supplement to the regular work. Still another class, in Euripides, is to read three extra plays in translation.

More interesting to me, however, than the subjects already discussed, are the concluding pages of the pamphlet (11-20), dealing with the relations of the Classics with other subjects. In spite of all the distresses of the Great War, the English found it possible even in the days when it seemed for a time as if their civilization might be swept away entirely, to devote considerable attention to the reorganization of education, and in particular to attempt to harmonize the conflicting claims of science and the Humanities. There were many conferences between the representatives of the Education Committee of the Conjoint Board of Scientific Societies, a federation of about sixty scientific organizations, and of the Council for Humanistic Studies, a like federation of the Classical, English, Geographical, Historical, and Modern Language Associations, etc. I may be allowed to refer to an account of these Conferences which I gave in *School and Society* 7:413-417. The results of the conferences have been set forth in two pamphlets, prepared by Sir F. G. Kenyon, entitled *Education, Scientific and Humane* (London, Murray, 1917. 6d), and *Education, Secondary and University*, (London, Murray, 1919. 1 s.).

In the pamphlet under review, a series of seven resolutions is quoted, giving the results of the agreement

reached by the Conferences referred to above (11-12). One of these resolutions declares that up to about the age of sixteen or thereabouts the curriculum should be general and not specialized:

... in this curriculum there should be integrally represented English (language and literature), Languages and Literatures other than English, History, Geography, Mathematics, Natural Sciences, Art and Manual Training.

The resolutions also declare that the natural sciences and literary subjects should be taught to all pupils below the age of sixteen; that, after sixteen, specialization should be gradual and not complete; that in some Schools more time should be got for instruction in natural science, by economy in the time allotted to the Classics, whereas in many other Schools more time should be had for instruction in languages, history, and geography; and finally, that

provision should be made in every area for teaching <Latin and Greek>, so that every boy and girl who is qualified to profit from them shall have the opportunity of receiving adequate instruction in them.

On pages 15-17 there is a vigorous appeal for Fair Play for Classics. It is pointed out that in the municipal and other Secondary Schools throughout the country, science "is entrenched and protected by compulsion and encouraged by public opinion", to the detriment of Latin and Greek. It is important that the pupils who attend such Schools shall have an opportunity to win classical culture if they so desire (16):

The classics, and especially Greek, should be the possession, not of the social aristocracy of the country but of the intellectual aristocracy. There is no reason why this intellectual aristocracy should be confined to the comparatively wealthy. It is for the working classes, now that they are rising to fuller power and more articulate expression, to claim their right of access to this mine of intellectual wealth.

In support of this position, there is a statement by Mr. A. Mansbridge, founder of the Workers' Educational Association (16):

Working people are displaying an increasing interest in such subjects as Greek Democracy and Greek Moral and Political Thought. . . . It is not too much to say that there are to-day many working people in all parts of the country who associate the name of Greece with the cause of humanism, and who eagerly seize every opportunity of extending their acquaintance with classical civilization. . . . <To confine the knowledge of Greek to the well-to-do> obviously would be an injustice which working men and women, developing as they are in appreciation of education, would not tolerate for one moment. . . . I should like to see a redistribution of the opportunities for classical studies. . . . I do not wish scholarship to be confined to those who are able to give their lives to it; I want men engaged in all occupations to have the opportunity of developing it. I hope the day may come when a working man may be able to enjoy Homer in the original, and excite no more comment than his enjoyment of Shakespeare does now. Why should it? C. K.



THINGS NEW AND OLD<sup>1</sup>

I hope it will commend the following remarks to your indulgent attention if we begin with a text from Holy Writ<sup>2</sup>:

Then said He unto them: Therefore every scribe which is instructed unto the Kingdom of Heaven is like unto a man that is an householder, which bringeth forth out of his treasure things new and old.

This strange and pregnant utterance has a deeper meaning for the religious imagination; but for our secular purpose we may give it a secular interpretation, thus: the student of literature who has digested the *Republic* of Plato is, as it were, a man of unlimited resources, possessing a store of ideas upon which he can always draw for the ends of life. As a collateral text we may cite the advice which the father of Robert, Earl Lytton, gave to his son: 'Do you want to get at new ideas? Read old books. Do you want to find old ideas? Read new ones'.

Professor Hadzsits and Dean West have graciously invited me, doubtless as an exponent of things new—that is, as a teacher of the modern subject of English,—to address you, who in the general mind pass for teachers of things old and permanent—that is, of the Greek and Latin classics; and to discuss with you some topic of common interest to the ancients and the moderns. But since we are all of us, let us hope, instructed scribes, we must straightway admit that the familiar distinction between 'old' and 'new' ordinarily has no scientific value, and as a rule serves only to darken counsel. The 'new' school of Dr. Flexner, for example, is not merely as old as the *Émile* of Rousseau; it is as old, though not so fresh and good, as the philosophy of Epicurus. And the 'new' religion of President Eliot was actually described in advance by Renan in his essay on Channing; in fact, being as old as Stoicism, it is not so new as the New Testament. Accordingly, we ancients and moderns here assembled will mutually admit that the basis of a sound general, and even a religious, education consists, not of things old as such, or of things new as such, but of things that are at once both new and old. In other words, we shall agree that a general education consists in the assimilation of a fund or stock of ideas which by nature are imperishable; of ideas which are potentially the inheritance of every intelligent human being. They are the specific property of no one man or age. They may be acquired by any man or nation through select and industrious reading within the space of forty years or less, if I correctly understand Sir William Osler, though Aristotle would seem to suggest forty-nine years as the proper figure, and Plato fifty. They may all be met and recognized before the age of thirty, to judge from the five years spent by Milton after he left Cambridge, at Horton, and the eight years of reading done by Swift after an unsatisfactory career at Dublin. At all events, one man differs from another,

one period differs from another, in the way each man or period reacts to the common fund of human ideas. Thus a man or an age may possess more or fewer of these ideas, may possess some number of them more or less distinctly, and may possess them in more free or more restricted combination. Novel combination of old ideas is sometimes said to be the mark of genius in a Shakespeare or a Goethe; yet it is clear that wealth of ideas is also a characteristic of originality, as in Plato; and even more important is the habit of sharply distinguishing between one idea and another, and of seeing the sum total of ideas in order and due perspective.

This last quality is characteristic of the New Testament, where we learn that, if we seek first the most important things, or ideas, the others will be added to us—on the principle that to him that hath shall be given. And it is a characteristic of the literary tradition that culminates in Dante, who sifts and unites the gains of the classical and the mediæval spirit, and whose *Vita Nuova* and *Divina Commedia* as a result are strictly the most original productions in literature outside the Scriptures. But it is also a characteristic of Plato.

Wealth of ideas, distinctness of ideas, perspective and emphasis in combining them, these, we may say, are the end and aim of a general or humane education, at least on the intellectual side. If we admit this—and who will deny it?—the main question for the educator, the instructed scribe, then becomes: What are the most effective means of transmitting the largest number of clear and important human ideas in the best perspective? Yet there is another question, or perhaps another form of the same question, which takes precedence of this one, namely: Where are the fullest and most accessible treasures from which the prudent scribe or householder may enrich his son or disciple? We have here in mind, of course, what is termed a literary education, rather than a mathematical or scientific one, and elemental thoughts, rather than their applications and modifications; and the treasures we immediately consider are books—works proceeding from antiquity, or from the Middle Ages, or from the Renaissance and modern times. Indeed, under the Renaissance we must include everything from the end of the Middle Ages down to the present time; for we are still living in the Renaissance—or were until August, 1914. Since then, perhaps, for better as well as worse, for better rather than worse, we have been returning to the ideals of the Middle Ages.

We shall at any rate do wisely if we look for ideas in the place where we are certain to find them. Thus it might not be wise to look for them in the books of the last ten years, or in all the books of any particular ten years in history, where much chaff necessarily hides but little wheat. And again, it may not be wise for the general student to trust to the sources from which a particular man of great ideas extracted his special fund. The books employed by a Bunyan or a Lincoln are likely to include certain volumes of perennial worth; and his choice of teachers is always instructive. But the

<sup>1</sup>An address delivered at the meeting of The Classical Section of the Association of Colleges and Preparatory Schools of The Middle Atlantic States and Maryland, Princeton, November 30, 1918.

<sup>2</sup>Matt. 13:52.

genius of Lincoln, feeding in the main upon a few significant books, was otherwise able to assimilate clarified ideas from sources that might furnish indifferent nourishment to the mind of the average man. In any case, we must discover our fund of ideas somewhere in the past, whether the near past or the more remote. We cannot find them in the present, since we can study the present only when it has gone by and become a part of human experience. As for the future, in which the young people of Illinois and Kansas—and parts of the State of New York—expect to meet new ideas that have not been expressed in old books like the ancient classics, it may be doubted whether we shall shortly be favored with a Plato or a Dante from those parts. It is the simple truth that the source of virtually all the human ideas thus far developed has been one or another part of the civilization that grew up on or near the shores of the Mediterranean. We may even affirm that, however amplified or varied the application of the common stock of ideas has been in the Renaissance, the additions to that stock since the time of Dante are well-nigh negligible. The main development since that time has been of the means of communication and of diffusion—the printing-press, the telegraph and telephone, and various forms of artificial locomotion; there has not been a significant increase in the number or importance of the things to be communicated; nor is 'diffusion' always to be taken in a favorable sense. One may read an entire newspaper in the Sunday edition, or an entire number of a current magazine without finding a single idea of permanent value, well expressed.

We may therefore raise an objection to the customary practice, exemplified in the curriculum of every Protestant school and college, of making a literary training chiefly consist in the perusal of authors belonging to and typical of the Renaissance. Besides the reasons I have suggested for this objection, others may be adduced. For example, since our pupils are living in the Renaissance, they do not escape from themselves through reading these authors; the individual student tends rather to stereotype the ideas which already govern him. Again, the casual reading of the crowd is naturally confined to this period; but education should supply deficiencies, not merely foster desires that will satisfy themselves, once the intellectual curiosity of the individual has been aroused. The notion I wish to convey will be clearer if we turn to a matter of common observation, which is this: the reading of Renaissance authors does not necessarily lead one to the reading of mediæval and classical masterpieces. Thus the man who has read Milton may not have read Dante, and the man who has read Shakespeare may not have read Sophocles; but you will hardly find a student of Sophocles who has not read Shakespeare, or a student of Dante who has not read Milton. Yet again, the more difficult part of education is the acquisition of self-restraint, and the less difficult, the development of one's natural bent. But the typical author of the Renaissance and modern times—a Goethe, a Rousseau—

glorifies individualism, self-assertion, self-expression, self-development; whereas the classical and mediæval authors inculcate self-restraint and self-denial. Finally, what we call bad taste would almost seem to be the invention of the Renaissance and a special property of modern times. The literature of the Middle Ages is on occasion tedious; and the ancient classical authors are not without their faults of style and deficiencies of spirit. But bad taste as we know it in the eighteenth and nineteenth centuries—let us say, in *A Lost Chord* of Adelaide Procter—is not to be detected in Plato, or in classical literature as a whole, or in Dante, any more than it is to be found in the New Testament. Were we to subordinate Renaissance to ancient and mediæval writers in the curriculum, we should tend to secure the pupil in his formative stage from the contamination of bad taste. Yielding to none in my love of what is best in Shakespeare and Milton, I am not, of course, aiming at a wholesale condemnation of Renaissance authors, or asserting that they should be uncritically excluded from a rational scheme of studies.

But the superiority of Dante and Plato to any writer of modern times cannot be denied, when we consider each as a grand repository of human ideas. Outside the Sacred Scriptures, these two authors are in this respect incomparable, surpassing the greater or lesser among the encyclopædic minds whose works have been the sources of supply for many a literary reputation—such works, I mean, as those of Cicero, Plutarch, Montaigne, Bacon, Leibnitz, Goethe, or Sainte Beuve. Serviceable as Plutarch has been to a Shakespeare, Montaigne to an Emerson, or Sainte Beuve to a generation of literary critics, or as De Quincey has been to a Ruskin, or Ruskin to many a recent English writer, not one of them will replace Dante or Plato as a treasury of ideas. It is Plato, in fact, with whom we associate the very name of idea. Taken together, these two, Plato and Dante, virtually sum up, compactly, the germinal notions which are possible to human kind.

Yet they have more than wealth and compactness to recommend them. They have also distinctness and perspective or proportion. And these two qualities of distinctness and perspective suggest that the two authors are not merely individual, but also representative. What do they represent?

It would seem that they represent two out of the three greatest literary traditions of all time, in which the wealth and importance of the ideas to be transmitted have been equaled by excellence in the manner of their conveyance. Chief among the three is the tradition of the Old and the New Testament; but this does not enter into the present discussion; though pervasive in its influence upon all subsequent European literature, it has its own special relation to the secular curriculum, being *sui generis*, and a thing apart—in the world, but not of it. Of the other two, one is manifestly the Græco-Roman tradition, beginning with Homer, and culminating in the Attic drama and Plato, yet living on in later Greek poetry and in the poets of Rome. The

other begins in the tenth century with the troubadours of southern France, culminates in Dante, and lives on in Petrarch. For each of the two, the distinctive characteristic is perfection of artistic form developed through an unbroken succession of poets, each learning from his predecessors, striving to advance beyond them, and generally successful in making old things new. Except for the Bible, as in the relation of the later to the earlier psalms, no other literary tradition shows the same excellence arising from close continuity and straightforward progress. No such phenomenon can be observed, for example, in the literature of England, though there is something like it in the progress of Old English poetry from Caedmon to the school of Cynewulf. But subsequently, in their mastery of poetic form the two leaders, Shakespeare and Milton, are, we may contend, aliens to England; for Shakespeare, with all his opulence, attains to artistic perfection, not in his dramas, but in some of his sonnets, which are ultimately Petrarchian; and the artistic mastery of Milton comes not through an orderly development of English literature; from a distance, and after an interval, he strives to combine in one the streams of Mediterranean tradition. He does not, like Dante, or like Plato, live at home in his own native stream of ideas and art. But he could not have done better, and his practice indicates what we should do toward improving the ideals of a literary education: study the Bible—that goes without saying; and otherwise betake ourselves to the schools of Plato and Dante. It was to these that Shelley betook himself (until then a very mediocre poet), thereby enriching his substance, and greatly improving his art.

This is as much as I can now suggest regarding store-houses of ideas—where to hunt for treasures. Let us briefly consider the other question—how most effectively to transmit the fund of ideas to the next and succeeding generations. Time will not let us discuss the mediaeval tradition which the best of modern scholars are now engaged in sifting for the future; though to the student of English a study of Germanic and Italian or Romance origins is of more immediate concern than the study of Greek and Latin. Yet classical studies are of vital interest to the teachers of modern literature; when these studies fail, we cannot succeed. Nor could there be a more splendid testimony to the significance of classical scholarship in modern life than the series of recent French monographs upon English authors; for these all derive their method and inspiration from the work of French classical scholars like Boissier and Alfred and Maurice Croiset. In America, however, it would seem that our teachers of Greek and Latin have not in recent years been so helpful to students of English. Indeed, if I may speak for myself, I have had to learn the most needful things in the domain of classical studies either from teachers of English or by myself—such needful things, I mean, as the *Poetics* of Aristotle and the *Encyclopédie* of August Boeckh, which have transformed my conceptions of literary and linguistic

study. Why, we may ask, do American classical scholars make so little use of these books in their teaching—above all, in the training of teachers for the secondary schools? Or, to approach the problem from another angle, why should a bright young woman from the Middle West, one who had read Caesar and Xenophon, be filled with astonishment, after reading a little of Jowett's Plato for a course in English, that no one had ever before directed her to this fascinating source of vital ideas? Why, thought she, have I been robbed of this needful nourishment? The fault must lie partly in the general conditions of education in America; it also lies in part with our teachers of the classics. Pray bear with me while I complain a little and advise a little on this subject. Faithful are the wounds of a friend.

We teachers of modern literature—of Shakespeare, for example,—have just cause for complaint that our pupils have read Caesar, and are not familiar with Ovid; since perhaps the main difficulty in the allusions of Shakespeare, and even of Milton, has ceased to exist for a student who has read portions of the *Melamorphoses*. Again, if our Sophomores are so lucky as to have read a little Greek, it has been Xenophon rather than Plato; and hence they cannot understand Shelley. But, strictly speaking, and not to mention Greek, they cannot read Latin at all, one reason being that their teachers in the secondary schools cannot do so either. These teachers, naturally, cannot transmit a habit that they do not possess, and will never inspire a class with the faith that it can do what is not done. But why should not a teacher of the classics in the high school read classical authors wholesale, as his or her colleague in French or German reads authors in either of these tongues? Sympathize though we may with the difficulties under which classical teachers labor in this country, it is the simple truth that, with nearly all the best cards—the most fascinating authors—in their hands, they have not known how to play the game. They continue to assign the reading of the Gallic War, and the orations against Catiline, which vitally interest but a few boys, and almost no girls, and they withhold Ovid, who would interest all. And they insist upon Xenophon, who, if not always prosy, is yet as prosy as a Greek can be. And why do they insist? Because, forsooth, he writes Attic Greek that is not too hard! Meanwhile these pupils are bereft of the natural pleasure and stimulus which come from the habit of continuous reading; though if you make the Greek or Latin easy enough, and interesting enough, it is as possible to acquire the habit for either of these as for French or German. You must, of course, have teachers who can and do read books and authors in the languages they profess to teach. But you must also see to it that, with some intensive study for the sake of grammar and syntax, there goes much extensive reading on the part of the class. Let us not be afraid of the methods of those who teach the modern languages. It is better also to read one book of the *Odyssey* in the original, and the rest in the translation



of Butcher and Lang, than two books of the original and nothing more.

I sing of things old and new. For years we have been facing changed conditions in teaching Greek and Latin; and the present, they say, is a critical time for Greek. The classical teachers appear to realize that they are in a predicament; but what have they done, what are they doing, about it? Very likely more than I have heard of, but surely not enough; for more is needed than a general campaign of advertising to awaken a heedless public, more than eloquent replies to Dr. Flexner and his school, more than Latin exhibitions in the halls of a public school. I am far from underrating the value of such efforts, or the admirable spirit of those persons who make them. More important, however, are the results attained in certain textbooks like Professor Goodell's *The Greek in English*, *The First Year of Greek* by Professor Allen, and the Latin readers projected by Professor Clark and his coadjutor, Mr. Game. But all these enterprises, so far as they are known to me, are in certain ways too much of a concession, and in certain ways too little. With all deference to scholars who know far more of Greek and Latin than I can ever hope to know, let me nevertheless as a teacher of English assume that we need a new Greek Lesson-book and Reader, say a volume of six or seven hundred pages; and a similar volume for beginning Latin. The principles governing these books I trust we should all agree to. The details should be worked out by experts, though in each case, perhaps, under the guidance of a single editor; what I say of these details must be regarded as mainly tentative or rather suggestive, and in no sense final and complete. In the volume for Latin there should be, first of all, such minimum of grammar and syntax as is indispensable for any progress at all in reading. But it must be strictly a minimum. We must, for our beginners, have less grammar at the outset, though what is given will have to be thoroughly mastered in a few weeks, with constant reference back and forth from numbered point in the text to numbered point in the grammar. But it must always be remembered that the main difficulty is not grammar or syntax, but vocabulary; this is true of all languages, it is true of Greek and Latin. Much grammar should be reserved until later in the first year, some until the following year, and some until after the day of judgment. For the rest, there should be several hundred pages of easy, interesting, and as far as possible connected reading; and reading should begin at the second meeting of the class. Among the earlier passages in the book there should be some for memorizing; here the Latin should of course be pure, but the order as near as possible to that of English; these should be accompanied by close and exact translations into natural English, the translations to be memorized. It is astonishing how much of a foreign language can be quickly learned by this means, and how many important grammatical and syntactical forms can thus be acquired in advance of the learning of paradigms. Meanwhile the teacher has texts of

reference for points of usage, not vaguely placed somewhere in a book, but clearly written in the mind of his pupil. In the first fifty or one hundred pages there should be a great deal of narrative adapted from the more familiar parts of the Bible in the Vulgate; additions might be made from apocryphal accounts of the childhood of Christ, in Latin, of course. I know of nothing which the average student reads with more avidity. But the book as a whole should contain mostly narrative, drawn from Ovid, Virgil, and such things as the Dream of Scipio. Surely this last is more attractive to the youthful mind than are the orations against Catiline; as indeed it might be well to throw over all the orations of Cicero in favor of his letters, if our aim is to enlist the interest of the pupil on the side of his own education. There would be no objection to observing the principle of progressive difficulty, as we advanced toward the end of the book; but the main principle should be (if you will pardon the German): *Lesen; viel lesen; viel, viel lesen*. In fact, difficult passages should for the most part be simplified by the editor; glosses and side-notes, even interlinear translations, should be supplied where difficulties cannot be avoided or excised, and summaries of omitted intervening passages should be given in English; the editor and his helpers should virtually rewrite a large part of the Latin in the volume. The book might thus include the whole story of the Aeneid, which is criminally treated when but the first half or third is read without reference to the end. If it be necessary to rewrite Virgil, using his own words where possible, and to print the paraphrase as normal Latin prose, by all means let Virgil be rewritten. This would not preclude the occasional insertion of metrical excerpts, or the learning of them with the help of a teacher who knew the music of the Virgilian lines. If the Latin of the Vulgate, or if other mediæval Latin, be not pure enough for the purists, let the editor improve it, so long as he does not make the order more difficult. But as I have suggested, much editorial effort should be devoted to reducing the Latin, wherever possible, to the order of the modern languages—which happens to be the order of Greek also. Finally there should be a full glossary. I have said nothing of written composition; exercises might, or might not, be included in the same volume. There is no reason why several books should not be employed in a course. Were I teaching Latin, I should expect my students to read a certain amount of Latin literature in the first year in the best English translations. And the same thing would be true were I teaching Greek.

For the Greek Grammar and Reader, all in one, a similar procedure should be followed. The selections should be made into continuous reading. Passages of significant and connected discourse should be memorized with their English translations. Homer and Herodotus should be freely excerpted and adapted, virtually atticized perhaps, the chief difficulties being removed or glossed. Many inflected forms should be recognized as individual words before they are seen in the artificial



order of the paradigms. I for one, should omit the *Anabasis* of Xenophon altogether, whatever the injury to existent text-books and current royalties. Certain easier passages from Plato should be included; some of the more significant myths, with the difficulties removed or glossed; perhaps one or two of the shorter, less abstruse dialogues, with an argument at the beginning of each, and occasional summaries, in English. As in the Latin Reader, narrative portions of the Bible should come near the beginning, with occasional rewriting or rewording of the Old Testament in the Septuagint and of the New Testament. Here, again, the apocryphal accounts of the childhood of Christ might be used to great advantage. And as some of the simpler Latin hymns might be included in the Latin Reader, so, perhaps, certain of the simpler Greek hymns here. And again there should be a full Greek and English glossary.

Do the proposals you have heard seem unduly novel? Since writing them down, I have discovered, or rediscovered, a paper by Andrew Lang, on *Homer and the Study of Greek*, that I wish I might have quoted in full, since it sustains with force and skill the main positions I have just been upholding. Let me give novelty to this occasion by reading a few brief passages from one who did much to vivify our times through the vital things of the past. To what he says of grammar you will hear an echo from within. And what he says of Homer is mostly applicable to Plato as well. I quote:

At present boys are introduced to the language of the Muses by pedantically written grammars, full of the queerest and most arid metaphysical and philological verbiage. The very English in which these deplorable books are composed may be scientific, may be comprehensible by and useful to philologists, but is utterly heartbreaking to boys. . . . The grammar, to them, is a mere buzz in a chaos of nonsense. . . . When they struggle so far as to be allowed to try to read a piece of Greek prose, they are only like the Marchioness in her experience of beer; she once had a sip of it. Ten lines of Xenophon, narrating how he marched so many parasangs and took breakfast, do not amount to more than a very unrefreshing sip of Greek. . . . The boys straggle along with Xenophon, knowing not whence or whither. . . . One by one they fall out of the ranks; they mutiny against Xenophon; they murmur against that commander; they desert his flag. They determine that anything is better than Greek, that nothing can be worse than Greek, and they move the tender hearts of their parents. . . . Up to a certain age my experiences at school were precisely those which I have described. Our grammar was not so philological, abstruse, and arid as the instruments of torture employed at present. But I hated Greek with a deadly and sickening hatred; I hated it like a bully and a thief of time. . . . Then we began to read Homer; and from the very first words, in which the Muse is asked to sing the wrath of Achilles, Peleus' son, my mind was altered, and I was the devoted friend of Greek. Here was something worth reading about; here one knew where one was; here was the music of words, here were poetry, pleasure, and life. We fortunately had a teacher (Dr. Hodson) who was not wildly enthusiastic about grammar. He would set us long pieces of the Iliad or Odyssey to learn, and, when the day's task was done, would make us read on adventuring ourselves in 'the unseen', and construing as gallantly

as we might, without grammar or dictionary. On the following day we surveyed more carefully the ground we had pioneered or skirmished over, and then advanced again. Thus, to change the metaphor, we took Homer in large draughts, not in sips: in sips no epic can be enjoyed. . . . The result was not the making of many accurate scholars, though a few were made; others got nothing better than enjoyment in their work, and the firm belief, opposed to that of most schoolboys, that the ancients did not write nonsense. . . . Judging from this example I venture very humbly to think that any one who, even at the age of Cato, wants to learn Greek, should begin where Greek literature, where all profane literature begins—with Homer himself. It was thus, not with grammars *in vacuo*, that the great scholars of the Renaissance began. It was thus that Ascham and Rabelais began, by jumping into Greek and splashing about till they learned to swim.

This stimulating author then proceeds to explain his method for actual beginners in Homer; but since his method is in keeping with the one we have in mind for our projected books in Greek and Latin, we need not enlarge upon the topic here. It will be seen that in both volumes one main principle is the governing conception, namely this: the business of education is the transmission of ideas. Language is primarily to be regarded as a means of communication, and not as an end in itself.

Finally, we teachers of things new and old will do well to bear in mind that we are in a world where reality is permanent, and its appearance constantly changing. We must therefore be inflexible where reality is concerned, and flexible when change becomes necessary; for we may properly regard ourselves as co-workers with One who saith: 'Behold, I make all things new'.

CORNELL UNIVERSITY.

LANE COOPER.

## REVIEW

Musa Americana, Second Series. Home Songs in Latin Set to Popular Melodies. With English Text. By Anthony F. Geyser, S. J. Chicago: Loyola University Press (1919). Pp. 47.

The First Series of Father Geyser's *Musa Americana*, containing a collection of patriotic songs in Latin, was reviewed in *THE CLASSICAL WEEKLY* 12.183-184. The present series includes lyrics on a variety of subjects: The Last Rose of Summer, Rocked in the Cradle of the Deep, Home Sweet Home, The Harp That Once Through Tara's Halls, Sweet and Low, Oft in the Stilly Night, The Old Oaken Bucket, To a Robin, Erin! The Tear and the Smile in Thine Eyes, Baby Mine, The Meeting of the Waters, Anchored, Massa's in de Cold Ground, Lead, Kindly Light, The Four Seasons (four original poems), and two Campion College songs.

The author realizes (4) the difficulties that . . . arise from the vast differences of idiom, from the limitations of Latin poetic diction, and, last but not least, from the severe restrictions imposed upon the

\*Since this paper is to be reprinted as a pamphlet, it has been set in details of types, punctuation, etc., not according to the style sheet of *THE CLASSICAL WEEKLY*, but according to the preferences of the author.

C. K.

translator by the rhyme and the rhythm of the originals, which he chooses to reproduce in his Latin songs. . . .

The words and phrases which the writer has seen fit to employ are, in general, those found in approved Latin authors, especially in the poets of the Golden and Silver Ages.

Naturally, the Latin poetry which is written on this theory will have peculiarities that will affect critics of different tastes in different ways. Accentual rhyming Latin verse seems to have arisen in the Church hymns of the fourth century, and associated with it are a distinct manner and diction. Again, English is wordy, abounding in monosyllables, and often loose or vague in syntax: Latin, on the other hand, is concise, polysyllabic, logical and precise. Latin poets use few monosyllables. For example, Horace has 152 monosyllables in the 184 verses of six odes examined; Prudentius has 217 in 317 verses; Hilarius, 64 in 116; Ambrosius, 150 in 266; but Father Geyser has 623 in 487 verses. In Sweet and Low (16 verses) he uses 24, with 9 verses ending in a monosyllable: In the original, all the verses end in a monosyllable. One reason for this excessive use of the Latin monosyllable may be that, as Latin words are not accented on the ultima, accentual iambic rhythms cannot easily be written without them. Nevertheless, one of the most pleasing songs in the collection is *Rocked in the Cradle of the Deep*, written in iambic dimeter. Instinctively the translator has used in several couplets quantitative rhythm in addition to the accentual:

In aequoris cunabulis  
Quiesco, motus undulis;  
Is me vocantem protegit,  
Qui passerem non neglegit.

In a brief review it is impossible to appraise the merits of the several versions; some are much better than others, as might truly be said of the originals! 'Popular home songs' usually make up in sentiment for their meagerness and tenuity of thought. John Howard Payne, in *Home Sweet Home*, plays on a theme that makes universal appeal, yet he voices it in a spirit quite different from that of Catullus, who, thinking of Sirmio after his absence in Bithynia, cries: *quam te libenter quamque laetus inviso!* Contrast Father Geyser's verses:

Quid est, o, quid est,  
Tam dulce quam tu,  
Dulcis domus, quam tu?

This is not a fair specimen of these versions, which are best when least literally translated. Among the best might be classed Massa's in *de Cold Ground* (*Nigritarum Naenia*), which strikes a very novel note, yet is in a way marred by the irregularities of rhythm imposed by the original; others are *Ad Merulam* and *Duc, mitis Lux*.

A number of points might be singled out for criticism. Sometimes the English thought has not been quite understood. Thus, e. g. In ocean cave, still safe with Thee, The germ of immortality, is rendered by *Nam maris forent flumina Aeternae vitae semina*. In Sweet

and Low, verse 7, Blow him again to me, should not be rendered by *Sponsum huc fla ad me*. *Flare* may take a cognate accusative, but, unless *sponsum* were conceived as a spirit, as it is not, *refer* would be better Latin. In the version of *The Old Oaken Bucket*, verse 26 is translated by *Quot lacrimas fundo oculo rubeo*; *rubente oculo* would be better Latin. *Rubeus* is rare, and is, I think, used of 'roan' cattle, like *robus* in Juvenal 8.155. The second stanza of *Home Sweet Home* (*Dulcis Domus Mea*) may not be ambiguous in the Latin, but *lunula* is generally used not of the moon but of a bit of jewelry or of the buckle on the senators' shoe.

Great art is needed in handling the heavy, intractable, and often unpoetical Latin finite verb. In a version of a poem by Thomas Moore I note five Latin pluperfects in seven verses! It requires great art to use the modes logically after *dum*, *cum*, and other particles, without destroying rhythm and poetic color. The English of Moore's melodious *The Harp that Once Through Tara's Halls* has its difficulties, but the Latin version offers others:

En lyra, Tarae Regiam  
Quae sparsit carmine,  
In Tarae pendet atriis  
Orbata flamine.

In the *Dies Irae* we have *tuba mirum spargens sonum*, but *regiam spargere carmine* is a bold figure. *Orbata flamine* suggests not the loss of a soul but 'removal from the blast'. Tara's harp was not an Aeolian harp. Father Geyser has elsewhere, in his first volume, used *flamen* as a synonym for *anima*, 'soul', whereas properly it is a synonym for *anima* = *ventus*. Prudentius, *Peristeph.* 3.169 (ed. Dressel), uses *flatus* in the sense of 'soul'. In the second stanza there is a chance for ambiguity, in these verses:

Nec Dux nec Virgo Nobilis  
Hac lyra pangitur;  
Ruinam plangit cithara,  
Quae noctu frangitur.

I recall no instance of the passive *pangitur* used with a personal subject to denote the burden of the song; on the other hand with *dux* and *virgo* the common meaning 'betroth' is almost inevitable, although with *ruinam* and *frangitur* the common idiom *clavum pangere* suggests itself. In other words, without the English the Latin verses fail to give a clear and coherent meaning.

Criticisms such as these are offered in the spirit of helpfulness, for Father Geyser possesses a poetic gift which not even the trammels of popular melodies can repress. Moreover he proposes a

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